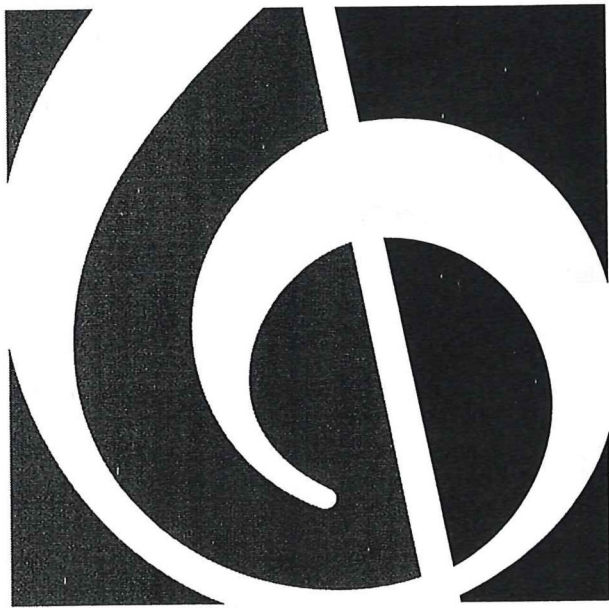


CD 2005--18

FACULTY *of* MUSIC



2004-2005

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Saturday, March 19, 2005
8 pm, MacMillan Theatre

University of Toronto
Faculty of Music
presents

"WIND BAND CLASSICS"
University of Toronto Symphonic Band
Jeffrey Reynolds, conductor

PROGRAM

Ride	Samuel R. Hazo (b.1966)
Come, Sweet Death: Chorale Prelude	J.S. Bach, transcribed by Alfred Reed (b. 1921)
Royce Hall Suite	Healy Willan (1880-1968)
Chorale and Shaker Dance	John Zdechlik (b. 1937)

INTERMISSION

Shortcut Home	Dana Wilson (b. 1946)
Overture: The Bridal Rose	Calixa Lavalee (1842-1891)
Prelude, Siciliano and Rondo	Malcolm Arnold (b. 1921)
Suite Provencale	Jan Van der Roost (b. 1956)
1. Un ange a fa la crido	
2. Adam e sa Coumpagno	
3. Lou Fustie	
4. Lis Escoubo	

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Program Notes

Samuel R. Hazo resides in Pittsburgh, Pennsylvania where, after teaching music at all levels from kindergarten to university, he is now on the music faculty in the Upper St. Clair School District. His compositions have been performed and recorded worldwide, including by Eugene Corporan at North Texas State University. *Ride* was composed after a fifteen-minute car ride through the Pennsylvania countryside, at top speed, following the conductor and composer Jack Stamp. In Hazo's words, "*Ride* was written and titled for that exact moment in my life when Jack Stamp's generosity and lead foot were as equal in their inspiration as the beautiful countryside blurring past my car window."

Alfred Reed has composed, transcribed and arranged numerous pieces for the wind band, including nearly 100 while serving with the 529th Army Air Force Band during World War II. He enrolled at the Juilliard School of Music after the war, studying with Vittorio Giannini. He became a staff composer and arranger at NBC and later ABC, where he wrote and arranged music for radio and television, record albums and films. An academic career at the University of Miami followed, and his steady stream of published works and commissions continued. *Come Sweet Death* ("Komm', Susser Tod") is one of a group of 69 so-called "Sacred Songs and Airs" attributed to J.S. Bach, published in 1736, 14 years before the composer's death, as the musical settings for a collection of 954 sacred songs and hymns edited by Bach himself. Although some doubt exists about how many of the 69 melodies were written by Bach, this particular tune's authenticity as Bach's own has never been questioned. The present setting received its first performance on April 12, 1976, with the University of Miami Wind Ensemble conducted by Frederick Fennell.

Healy Willan moved to Toronto from his native England in 1913, where he

established himself as a leading figure in Canadian music, teaching, performing on the organ and directing choirs, in addition to his composing career. He wrote three works for band, the most important of which is *Royce Hall Suite*. It was written in 1949 for the University of California, Los Angeles band and named after the concert hall on the UCLA campus. The first movement, Prelude and Fugue, harks back to the organ works of Bach and Handel that were so much a part of Willan's musical background. The second, Minuet, is an elegant 18th century dance, and third a British march. (from notes by Keith Kinder)

The American composer John Zdechlik is from Minnesota, where he began his musical career as a trumpeter. Since 1970, he has taught theory, conducted the concert and jazz ensembles of and chaired the Music Department at Century College, White Bear Lake, Minnesota. He has several band compositions, of which *Chorale and Shaker Dance* is the best known. It was composed in 1972 and premiered at the MENC convention of that year. Composed in a theme and variation form and based on the Shaker hymn, "*'Tis a Gift to be Simple*", the work uses shifting diatonic harmony, including bi-tonality, jazz influenced syncopation and contrapuntal techniques such as canon and augmentation in combining the opening chorale and the Shaker Hymn in this lively wind band classic.

Shortcut Home is a recent work by Dana Wilson, a composer and arranger in many styles and genres and recipient of several awards and grants, including the National Endowment for the Arts. Presently Professor of Music at Ithaca College, he holds a doctorate from the Eastman School of Music and is the author of a text on choral arranging. In his words, "*Shortcut Home* is a rousing and rather elaborate fanfare that features each section of the

ensemble. Drawing upon various jazz styles, the music proclaims and cascades, always driving towards the "home" of the final, C major chord."

With the exception of "O Canada," Calixa Lavalee's work has remained largely unknown to the public. He is, however, one of the first musicians of professional calibre born in Canada and a North American musical pioneer. His output included operas, orchestra and concert band works, chamber music, piano pieces and choral compositions. As a teacher and conductor Lavalee was prominent in Quebec and wrote "O Canada" on the occasion of a national convention of French Canadians in 1880. "La Rose Nuptiale" is a 19th century overture of great energy, with alternate bombastic and lyrical sections, featuring solo cornet, clarinet and flute.

Malcolm Arnold's *Prelude, Siciliano and Rondo* was originally written for the brass bands so central to the British musical culture. It was titled *Little Suite for Brass* in the original setting, the title changing in John Payner's arrangement which we will perform tonight. The inclusion of woodwinds and additional percussion retains the "breezy effervescence" of the original composition, as the published notes state. Malcolm Arnold performed as a trumpeter with the BBC Symphony and the London Philharmonic and studied composition with Gordon Jacob at the Royal College of Music in London. He wrote in many styles and genres, including film scores ("The Bridge on the River Kwai" to name one), symphonies, concertos

and chamber music. His brass quintet is one of the most performed works for that medium. A stirring prelude introduces an expressive Siciliano and the work closes with a rollicking bravura Rondo.

Jan Van der Roost was born in Duffel, Belgium, in 1956. He studied trombone, history of music and musical education at the Lemmensinstituut in Leuven (Louvain) and continued his studies at the Royal Conservatoires of Ghent and Antwerp, where he qualified as a conductor and a composer. At present, he teaches at the Lemmensinstituut in Leuven (Belgium) and is guest professor at the "Shobi Institute of Music" in Tokyo and at the "Nagoya University of Art" (Japan). *Suite Provencale* is based on authentic folk tunes from the beautiful southern province in France: the "Provence". The composer used an authentic harmonic language, adding some more contemporary colour in several places. The instrumentation pays attention to the different timbres of both brass and woodwinds as well as to the percussion section. Every movement has its own character: "Un Ange a fa la crido" ("An angel brought the creed") is like a bourrée, "Adam e sa Coumpagnou" ("Adam and his companion") is an old love song, "Lou Fustié" ("the carpenter") a fast dance and finally "Lis Escoubo" ("a whistle tune/ popular ballad") is a farandole. In the latter the old tradition of folk musicians who play a whistle with one hand and a drum with the other hand, is clearly represented during the first presentations of the one and only theme.



Biography

Dr. Jeffrey Reynolds brings a breadth of teaching and performing experience to his position at the Faculty of Music. He conducts the Symphonic Band and Wind Ensemble, maintains a trumpet studio, coordinates the brass chamber music area, and teaches jazz history and music education courses. He also is the Faculty Advisor for the Advanced Certificate Programme. Dr. Reynolds has been a trumpet performer in a wide variety of styles. He has studied trumpet with Ward Cole, Boyd Hood, Arnold Jacobs and Vincent Cichowicz. He played with the Calgary Philharmonic, the Victoria Symphony, the Hamilton Philharmonic, the Orchestra of the Royal Winnipeg Ballet, the Hannaford Street Silver Band and the

Stratford Festival Orchestra. He also performed on many recordings, in shows and chamber music concerts. Dr. Reynolds formerly taught at the University of Victoria, Malaspina College and McMaster University. For many years he was the trumpet instructor at the National Music Camp of Canada, also directing brass chamber groups.

Jeff Reynolds is a strong advocate for music education. He regularly contributes articles and reviews to such periodicals as *The Recorder* (Ontario Music Educator's Association) and *Canadian Winds* (Canadian Band Association), appears as a presenter at conferences and workshops, and adjudicates at music festivals across the country.



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Jeffrey Reynolds, conductor

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Megan Chang
Kate Galloway
Antonia Kiousis
Andrew Mighton
Eun Ji Park
Jenny Pigott

Oboe

Candice Barnes
Helena Choi
Christine Hudson

Clarinet

Carrie Andrews (and Eb)
Kristin Au
Julia Bisanti
Gabriel Estrin
Tanya Gardecky
Brenda Hsieh
Laura Kay
Alex Martin

Bassoon

Sandy Oh
Devin Wesley

Saxophone

Emily Williams (alto)
Kayla Garrett (alto)
James Vaughan (alto)
Jennifer Trueman (bari)
Danielle Noel (tenor)
Vita Carlino (alto)

Trumpet

Jane Genge
Yuri Kanamori
Rachel Malach
Farishteh Panthaky
Lauren Roszell
Marcel Sekine

Horn

Seana Haley
Nealee Reimer
Courtney Sherk
Kelly Woodley

Trombone

David Beaudoin
Edward Loach
Sarah Milford
Jaci Simpson
Lukas Stephens
John Woomert

Euphonium

Patricia Chung
Kyla Jemison
Jessica La
Stefan Sikorski

Tuba

Donald Burns
Jacky Siu

Harp

Caroline Debono

Percussion

Dan Cameron
Angela Hsu
Mandy Lau
Kyoko Ogoda
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Upcoming concert featuring the University of Toronto Wind Ensemble

Saturday, April 2, 2005

8 pm. MacMillan Theatre

Alain Trudel, conductor | Lydia Wong, piano

Colin McPhee's Concerto for Piano and Winds and other works

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